

Rationale

The world of politics and theatre has always appeared to me as integrally interwoven. Theatre practitioners create meaningful performances that comment on the world of politics around them. Politicians use tools of the theatre- the façade of character, the manipulation of truth in a performance- in order to gain power from the electorate. Often, politicians use theatrics to manipulate truth, and occasionally theatre practitioners use their stage to highlight politicians' abuse of theatrics. This was the case for Version 1.0's 2004 play A Certain Maritime Incident (CMI).

As I engaged with CMI, Version 1.0, and other relevant works of theatre and theory, I saw how CMI used their stage to reveal the theatricality of politics. The event in question was a horrifying abuse of political power, and the following Inquiry a clear distortion of truth and reality for political gain. Watching the video recording of the play, I saw how CMI exposed the theatricality of politics to reveal the abuse of power and human rights occurring in the Inquiry. Through the use of Verbatim theatre, a circular narrative structure, and other theatrical conventions, Version 1.0 condemned the actions of politicians in the Inquiry. As a student and a citizen, I was deeply affected by what CMI had revealed, and although the play has long closed its curtains, I found that the theatricality of politics at CMI's centre is still highly relevant today.

This paper aims to examine CMI exposure of the theatricality of politics, and the power of theatre to reveal this. The ongoing effect of the theatricality of politics is important in relating this work to our own time. Through the analysis of CMI, this paper analyses theatre's ability to expose how politicians manipulate theatrics and truth for power.